DOCUMENT RESUME

ED 450 033 SO 032 524

AUTHOR Dreeszen, Craig; Aprill, Arnold; Deasy, Richard
TITLE Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community. A Guide to Arts and Education Collaboration.
INSTITUTION Council of Chief State School Officers, Washington, DC.; National Assembly of State Arts Agencies, Washington, DC.
SPONS AGENCY Department of Education, Washington, DC.; National Endowment for the Arts, Washington, DC.
PUB DATE 1999-00-00
NOTE 29p.; Produced by the Arts Education Partnership.
AVAILABLE FROM Arts Education Partnership, Council of Chief State School Officers, One Massachusetts Avenue, NW, Suite 700, Washington, DC 20001-1431 ($1.00); Tel: 202-326-8693; Fax: 202-408-8076; E-mail: aep@ccsso.org; Web site: http://aep-arts.org.
PUB TYPE Guides - Non-Classroom (055)
EDRS PRICE EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Art Education; *Dance Education; Elementary Secondary Education; Guidelines; *Music Education; Public Schools; *School Community Programs; *School Community Relationship; Student Improvement; *Theater Arts
IDENTIFIERS *Learning Partners

ABSTRACT

The purpose of this guide is to offer guidance to community leaders from the arts, education, business, civic, and government sectors who seek to combine their talents and resources in partnerships to address the arts and arts education needs of the young people of their community. The guide draws on and summarizes the knowledge and experience of leaders throughout the United States who have found partnerships an effective and productive approach to addressing community needs. The specific focus of the guide is on partnerships that engage multiple sectors of the community in an effort to provide arts education to students throughout an entire public school district or in a significant cluster of schools in the district. The guide has three sections: (1) the "impact" arts education partnerships have on improving the quality of education for students and the related benefits they bring to the participating schools and organizations; (2) the "factors" that make such partnerships successful over time; and (3) the "key questions" partners should ask themselves and one another at crucial stages in the life of their partnership. It is intended that the guide become an increasingly helpful tool to create and enhance arts education partnerships in every community. A resource list includes 18 publications and 4 web sites. (BT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 450 033

Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community. A Guide to Arts and Education Collaboration.

Dreeszen, Craig
Aprill, Arnold
Deasy, Richard

SO 032 524

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY HAS BEEN GRANTED BY

P. Delo

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2A

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

Learning Partnerships

Improving learning in schools with arts partners in the community

BEST COPY AVAILABLE

A Guide to Arts and Education Collaboration

Learning Partnerships:

Improving Learning in Schools with Arts Partners in the Community

The Arts Education Partnership (formerly known as the Goals 2000 Arts Education Partnership) is administered by the Council of Chief State School Officers and the National Assembly of State Arts Agencies through a cooperative agreement with the National Endowment for the Arts and the U.S. Department of Education. The Partnership demonstrates and promotes the essential role of arts education in enabling every student to be successful in school, life and work. Our Partners include arts, education, business, philanthropic and government organizations that have national scope and impact as well as state and local partnerships that promote educational policies supportive of arts education.

About the authors: Craig Dreeszen, Ph.D., directs the Arts Extension Service at the University of Massachusetts, Amherst; Arnold Aprill directs the Chicago Arts Partnerships in Education; and Richard Deasy directs the national Arts Education Partnership in Washington, DC.

Many organizations and individuals made valuable contributions to the preparation of this guide. We appreciate the commitment of all involved, especially participants in the Arts Education Partnership's "Learning Partnerships" meeting held June 17-18, 1999 at Lincoln Center Institute in New York City.

Print copies may be ordered from the Council of Chief State School Officers (CCSSO) Publications Office for one dollar a copy. All orders must include pre-payment by check or purchase order payable to Council of Chief State School Officers. To order, send an email to pubs@ccsso.org.

This publication is made possible through support from the National Endowment for the Arts and the U.S. Department of Education.

©1999, Arts Education Partnership

Arts Education Partnership
Council of Chief State School Officers
One Massachusetts Avenue, NW, Suite 700
Washington, D.C. 20001-1431
Phone: 202/326-8693
Fax: 202/408-8076
E-mail: aep@ccsso.org
Web site: http://aep-arts.org

This report may be reprinted with attribution and full credit to the Arts Education Partnership.
Designed by Frost Associates Ltd.

Contents

To the Reader 1

Impact 3

Factors 5

Key Questions 15
- 1st as they think about a new partnership . . 16
- 2nd as they have decided to collaborate . . . 17
- 3rd as the partnership matures 19

Resources 20

Partnerships 22

Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community

To the Reader

The Arts Education Partnership prepared this guide at the request of the U.S. Department of Education and the National Endowment for the Arts. Its purpose is to offer guidance to community leaders from the arts, education, business, civic and government sectors who seek to combine their talents and resources in partnership to address the arts and arts education needs of the young people of their community.

The guide draws on and summarizes the knowledge and experience of a great many leaders throughout the United States who have found partnerships an effective and productive approach to addressing their communities' needs.

Partnerships take many forms. The specific focus of this guide is on those that engage multiple sectors of the community in an effort to provide arts education to students throughout an entire public school district or in a significant cluster of schools in the district. While the success factors we discuss also are important for partnerships seeking to make an impact only on a single school or a group of students within a school, our goal is to encourage partnerships to make a broader impact so that a greater range of students benefit.

The guide has three sections:

1. the *impact* arts education partnerships have on improving the quality of education for students and the related benefits they bring to the participating schools and organizations;

2. the *factors* that make such partnerships successful over time;

3. the *key questions* partners should ask themselves and one another at crucial stages in the life of their partnership.

Our hope — and the hope of the U.S. Department of Education and the National Endowment for the Arts — is that this guide will become an increasingly helpful tool to create and enhance arts education partnerships in every community.

"We talk in Mecklenburg County about Building Dreams for children. We talk about making the curriculum come alive. And so much of that in our elementary, middle and high school schools comes through the application of the curriculum for the arts."

—Dr. Eric Smith, Superintendent Charlotte-Mecklenburg Schools

"Numerous teachers, principals and educators have provided testimony to their belief that student TAAS (state) test scores and general interest in varied topics of study have improved due to student involvement in IC programs."

—The Kennedy Center Imagination Celebration Fort Worth

"...program evaluation ...revealed that ...CAPE participants believe quite strongly that the integrated arts units developed in CAPE partnerships have had cognitive, affective, and social benefits for their students, perceiving their students to be more motivated to learn and more engaged in learning, that they participate, collaborate, and model more, and that they are more confident learners who comprehend, retain, and transfer more information and skills. Teachers are revitalized as teachers, artists feel reconnected to a sense of civic purpose, and new positive relationships develop between teachers, principals, and parents. Artists begin cross-discipline collaborations in their work as professional artists. Teachers also consistently report developing new appreciation of students formerly perceived to be problematic."

—Chicago Arts Partnerships in Education (CAPE)

"Partnership impacts on state policy are significant and include: a 1991 state Monitoring Law that includes the arts as a content area required for district certification; 1992 State Goals for Education that include the arts, arts inclusion in 1996 State K-12 Core Curriculum Content Standards; 1998 K-12 Core Curriculum Frameworks in the Arts; and 1998 revision of the New Jersey Administrative code to make achievements in the state standards the requirement for graduation."

—New Jersey Arts Create Excellent Schools Initiative

Impact:

Ten Good Reasons to Build Community Arts and School Partnerships

Collaborations are increasingly used as an effective strategy to achieve these kinds of results...

Improve Schools

Partnerships between school systems and community arts partners are effective ingredients of school improvement strategies. They increase community awareness of educational issues and mobilize community resources in the service of school improvement.

Improve the quality of learning in the arts

The need for improved arts education is the most frequent goal of community cultural plans. Schools and communities wanting high quality arts experiences for their children, frequently have to build or rebuild their arts education programs. Partnerships allow educators to draw upon a community's arts resources in this important work of restoring quality arts instruction to students. Good partnerships build on the successes of dedicated in-school curriculum specialists and arts educators and assist schools in developing an in-school infrastructure for the arts.

Improve students' overall academic performance

School administrators report that in schools with powerful arts programs, they see increased student performance as measured by grades, test scores, attendance and retention. Partnerships with community arts organizations and individual artists can engage the expertise of community members in ways that enhance student learning.

Develop effective curricula

Partnerships are often a highly productive way of involving educators in effective curriculum development. Partnerships that build the arts into the curriculum as subjects in their own right and /or as learning integrated into other curricular areas invite imaginative thinking about curriculum design. The interactive nature of partnerships supports the creation of strong planning teams, professional development networks, and a legacy of curricular work and teaching methods that can be shared among classrooms, schools, and districts.

Involve parents and families in student learning

The arts are one of the most powerful means for forging bonds between parents, schools, and communities. Schools that present quality student performances, readings, and exhibitions attract parents into the schools and engage them in their children's education. Partnerships significantly expand the opportunities for these important, family-based learning experiences both inside and outside the school buildings.

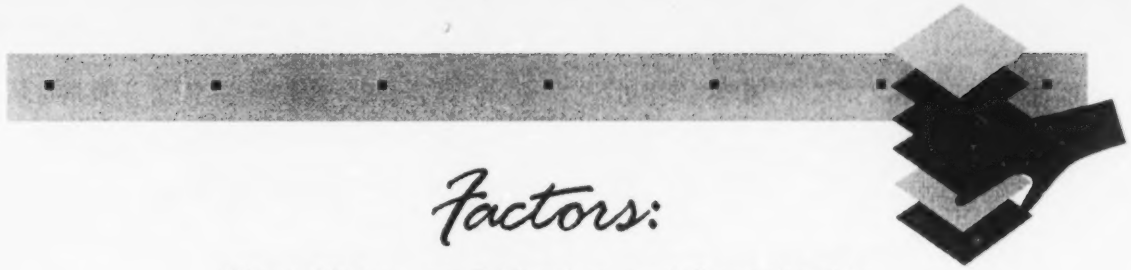
Provide quality professional development of teachers, community leaders, and artists
Partnerships forge a new relationship between community resources and schools, resulting in the professional development of all partners. Arts instruction enhances the teaching skills of teachers, helps community members better appreciate education, and prepares artists and other expert citizens to work productively in classrooms.

Meet the needs of special populations of students
Research has demonstrated that some children, who have difficulty solely with linguistic methods of education, respond enthusiastically to arts education because it engages students through many styles of learning. Children with special needs or who are challenged by social factors stay in school and learn better when engaged in creative, arts-integrated education. Partnerships broaden a school system's capacity to engage the learning styles of all students.

Provide youth with skills to succeed in the 21st century
Children will succeed throughout their lives if they acquire skills essential for the new millennium. The arts excel in helping children develop thinking skills (creative thinking, decision making, problem solving, imagining and imaging, and knowing how to learn); social skills (speaking and listening, cooperative work, capacity to teach others, negotiation and conflict resolution skills, and tolerance for differences); and personal skills (individual responsibility, perseverance, self-management, and integrity). The arts help young learners recognize themselves as learners and reflect upon their own skills development. It is this skills-building capacity of arts education that has most captured the interest and support of business. Artists and community leader partners bring "real world" opportunities for developing these skills.

Extend school influence to improve communities
Schools have collaborated with arts organizations and civic agencies in programs explicitly intended to improve the quality of life of neighborhoods, towns and cities. School/community arts programs have helped mitigate social problems including drug abuse, violence, teenage pregnancy, poverty, and lack of community pride. Arts and education partnerships enable young learners to reflect upon and represent themselves in their own communities, to become active citizens in their own neighborhoods.

Develop or implement plans and policies
Collaborative approaches work to create educational standards, educational reform initiatives, system-wide arts education plans, and curriculum frameworks. Partnerships may also help implement educational plans, community cultural plans, or legislative mandates.



Factors:

What Makes an Effective and Sustainable Arts and Education Partnership?

The partners understand shared goals that ultimately enhance student learning. The partners express their shared intentions by articulating a problem to solve, goals, objectives, intended outcomes, or mission. An effective, sustainable partnership makes documented progress toward fulfilling its goals. Different members of the partnerships may have complementary, subordinate goals, but improved student learning is the essential measure of good partnerships. The evaluator's simple question is, "What happened to the kids?"

> *"Project goals or mission statements are absolutely imperative — always the point of agreement and clarification. Basic, agreed upon operational parameters are also imperative — who does what, preferably in writing."*
>
> *—New York Empire State Partnership*

> *"It is critical to come together at the outset to craft shared goals. Reiterate them publicly and often."*
>
> *—Kansas City Young Audience Arts Partners*

> *"Planning for the new program has involved not only the development of a clear vision on the part of the staff, faculty, and board of what is appropriate and needed by EBCPA and its constituents, but also a series of careful negotiations with a number of potential partners and affiliates."*
>
> *—Iron Triangle Partnership/Extended Day Model Pilot Project Richmond*

The individual partners' own goals are met within an effective partnership. A superintendent of schools supports the partnership when he or she sees the measures of student success — student grades, test scores, attendance, and graduation rates — go up and community support for schools grow. The arts council director can justify the effort to her board when the arts programs reach new, under-served audiences. The business owner sees work place skills being developed. If enlightened self-interest is not served by the partnership, predictable difficulties may derail the initiative.

"The unified vision and voice for arts education has a stronger presence in Florida due to the partnership. Arts partner associations benefit through access to resources, information and opportunities made possible through the alliance. Increased communication and shared resources between statewide groups is essential to sustainability and growth. Joint promotions provide a higher profile and visibility to all partners."

—Arts for Complete Education/Florida Alliance for Arts Education (ACE/FAAE)

In sustained partnerships, the partners respect each other's values, goals, and organizational cultures. One partner, who understands schools may have a hierarchical organizational structure and value accountability and predictability. Another may have experience integrating the arts into curricula and value creativity and improvisation. Such diversity of experience, resources, and way of working among the partners can enrich the collaborative initiative. Yet differences can frustrate and fail to yield their potential benefits if they are not acknowledged and respected. Each has much to learn from the others.

"...a good partnerships concentrates on its common goal, draws on the strengths of its members, recognizing an learning from their manifold skills and knowledge, and optimizes the potential of divergent thinking converging on, and nurturing a shared vision."

—Arts in Basic Curriculum (ABC) South Carolina

"It is important to establish a commitment to shared values; to maintain a sense of history; and to understand and honor the individual cultures of each partner."

—New Jersey Arts Create Excellent Schools Initiative

In sustained partnerships, leadership becomes shared.

Leadership is perhaps the most critical factor that sustains collaborative action. Leadership evolves. At the start, the champion of a partnership idea may be a community arts administrator, a principal, teacher, or foundation executive. For the idea to become real, superintendents and principals must embrace the idea and exercise leadership. Good leaders are politically savvy. Within the community a nonprofit arts agency's program director must win the enthusiastic support of the chief executive, a teacher must convince the principal, etc. While it is common for a collaborative venture to be initiated by a single leader within one institution — in time — others exercise leadership. Over the life of a partnership the leadership baton may be passed within and between institutions. Often components of a larger project are led by different partners. Effective partnerships are sustained over time with an infusion of new members and leaders.

"Be alert to political changes, and as new leaders emerge, educate them and bring them aboard quickly."

—Arts Education in Maryland Schools (AEMS) Consortium

"Kentucky's partnership efforts could be described as one of a dynamic, shared progression. It would be impossible to point to a single entity or decision maker in Kentucky's ongoing efforts to see the arts assume an essential role in education. Instead of discussing 'partnership' as static and something that can be pointed to, for Kentucky, a more accurate constrtuct might be that of a definable group of 'committed players.'"

—Kentucky's Arts in Learning Partnership

Partners within effective partnerships assume a shared sense of ownership in the collaborative program.

While the commitment and intensity of engagement will vary among partners and over time, the partnership will only last if members feel the project belongs to them. Students, teachers, parents, and artists participating in an effective partnership become active advocates of their program. They assume increased responsibility for their own learning and help shape the program. They too feel a sense of ownership and exercise leadership. Teachers promote the collaborative program in their school. Parents lobby for more program support. A new principal or museum director in such a partnership would find it difficult to shut down the program.

"ACE principals, faculty and PTOs develop ...a sense of program ownership.... Each school employs the program elements to best suit its teaching philosophy, styles, schedule and student needs, while upholding the essential goals of the partnership."

—Arts in Community Education (ACE) Milwuakee

Effective partnerships are creative.

Good partners think outside the box, combine existing resources in innovative ways, and create learning opportunities that did not previously exist. Partners from business, government, nonprofit organizations and schools create a synergy that transcends sectors.

"Keep an open mind and an open dialogue. Change will happen. Acknowledge that, plan for it and move ahead." —Kansas City Young Audience Arts Partners

"By aligning and coordinating the needs and resources of arts institutions, the CalState University system, and school districts, the project has the potential to create systemic change in visual art teaching methods as well as in more effective connections between university classes and field-based learning opportunities."

—Armory Center for the Arts Partners in Professional Development Pasadena

The organization and structure of sustainable partnerships must be flexible.
Just as planning must be nimble enough to accommodate unexpected programmatic or political developments, the administrative systems must be resilient to accommodate the dynamics of shared ownership. Simple joint ventures that can be sustained with informal planning and partnership agreements evolve into more structured and deliberate administrative systems required as the collaborative works becomes more complicated.

"With the average rate of change in personnel being three years, you will need to revisit, re-build, and re-assess -- plan time and practices that support flexibility, yet achieve goals."

—Charlotte-Mechklenburg Schools/Cultural Education Collaborative/ Arts & Science Council Partnership

"Program plans evolve, and the partnership must struggle to change with the political, financial, and programmatic changes as they occur."

—The Center for Arts Education

"Schools hoping to benefit from a partnership must be flexible enough to adapt and respond to the surprises and changes that develop through the partnership. Teachers and school administrators in a partnership need to be willing to hear and value the voices of non-school partners."

—Minnesota Arts and Education Partnership

Strong partnerships survive setbacks.
Collaboration is a learned skill and complicated enough to predict some frustrating problems. Leadership and administrative functions, which are taken for granted within an institution, have to be created for a new partnership. The absence of a financial control system can unravel the best intentions. Both the arts and education have been politicized and some arts/school ventures must be defended against public attacks. Cultural differences may be misunderstood. Funding emergencies

may test partner commitment. Staff turnover can require re-negotiation of partnership agreements. However, if the foundations of the partnership are well built on shared values and goals, agreements are written, communications are frequent, problems are confronted, and the focus is kept upon the students' well-being, then partnerships thrive.

> *"No one should enter a partnership expecting immediate cost-effectiveness. It is not a small thing to be an active partner, and often requires time and energy that go beyond the budget of the partnership."*
>
> *—Minnesota Arts and Education Partnership*

Effective partnerships engage multiple community sectors.
While some schools seem isolated even from parents, schools engaged in community arts and education partnerships find their halls frequented by parents, business, and civic leaders who have a stake in the partnership, school improvement, and student learning. Funding, supplies, equipment, and community expertise are drawn into effective partnership programs. Research evidence demonstrates that more diversified partnerships are most successful in achieving broadly-supported community consensus and the most sustainable educational initiatives.

> *"Focus on the constituents — set up constituent advisory committees to solicit input on all major stages and development."*
>
> *—New York Empire State Partnerships*

> *"To develop a true community collaboration, three community-based committees were organized..., [which] give the project a shared base of power. The profiles of the committees reflect the constituency of each partner and include city officials, school district leadership, leaders in the arts and cultural community, principals, teachers, parents and other community leaders."*
>
> *—Arts Partners Dallas*

Good community arts and education partnerships involve multiple artistic and academic disciplines.
Students and teachers will respond to different art forms and various artistic approaches can help students learn in many subjects. Partnerships expand the range of artistic instruction offered students and increase the opportunity to involve teachers from different disciplines.

BEST COPY AVAILABLE

"The interdisciplinary approach to instruction, the project-oriented focus, the sense that students are working together in teams, that's something that comes through. You know, you don't have to be at the school very long to see that there's an ethic of high performance. It's kind of an unusual place for Hewlett-Packard to look for math and science achievements, but the whole package is here. That's what we want. That's the way our employees work."

—Doug Sessions, Hewlett-Packard K-12 Program Manager Vancouver

The arts are valued for themselves and for their capacity to enhance student learning. School and community arts partnerships provide rich and complex student experiences and opportunities for rigorous arts instruction and practice. The educational and transformative power of the arts derives from student engagement in high quality creative and educational processes. Quality matters. Such collaborations also provide teachers with artistic tools to help students learn other subjects. Effective partnerships therefore help students learn both in and through the arts by engaging classroom teachers, school specialists, and community professionals in collaborative teaching and learning.

"Standards-based arts education must be focused on its purpose, namely, what students need to know and be able to do in the arts. Further emphasis is placed on a well-crafted curriculum, good instruction, and intentionally embedded opportunities to assess the success of the teaching and learning process."

—Arts in Basic Curriculum (ABC) South Carolina

Sustained partnerships are concerned comprehensively with education. Arts partnerships may start with simple artists-in-residence programs that enrich student's experience. These simple partnerships require relatively modest funding, preparations and administrative structures. More comprehensive partnerships integrate the arts into a district's curriculum planning and the professional development of teachers. These more ambitious partnerships can tap the power to transform teaching and learning and the culture of schools. The more comprehensive partnerships require more careful planning and time, more funding, and better-developed administrative systems. In return, they are more sustainable and more profoundly affect learning.

"It is important to have artists and arts educators participate in the larger discussion of school reform and school improvement."

—Chicago Arts Partnership in Education (CAPE)

"In the beginning, Ohio's partnership was characterized by: 1) a common philosophy of arts education; 2) a focus on short-term projects or advocacy initiatives... 3) strong national policy and funding support... 4) commitment to working cooperatively by the governing boards and chief executive officers of each organization; and 5) an understanding that to advance arts education statewide, a state level policy forum must be established."

—Ohio Arts Education Partnership

Partnerships are best sustained when there is support at all levels of partner organizations.

Institutional partnership usually grow from relationships between individuals. A principal plans with a local arts agency director or a teacher works with an artist. Early joint ventures rely upon the continued commitment of the instigators. Partnerships are sustained when people are persuaded to become involved and supportive throughout each of the collaborating institutions. The strongest partnerships are sustained with support from governing boards, chief executives, through to front-line staff, volunteers and constituents.

"Partnerships are strategic — not always about the work that needs to get done, but about who needs to get behind an idea, or how the idea will play in each agency."

—New York Empire State Partnerships

"Relationships must be established and maintained at every level of the partnership — executive, administrative, and practitioner."

—The Center for Arts Education

Effective partnerships invest in the professional development of their personnel.

Growth of skills and understanding among participating staff, artists, and volunteers is one of the benefits of collaboration. In artist or teacher training initiatives professional development may be the primary intended outcome. Staff training may also be an intermediate result of addressing student learning needs. Effective partnerships build in time and funds for training or mentoring to build skills of their partners' personnel.

"...it is essential to provide incentives for teachers and new opportunities for professional growth."

— Prairie Visions: The Nebraska Consortium for Arts Education

"MA&EP also defines these four elements as necessary for successful partnerships: 1) Partners will have a commitment to cultural diversity...; 2) Partnerships will involve local school site councils and PTO's; 3) Partnerships will reflect a commitment of time and resources from arts, business, and community organizations; 4) Partnerships will provide for staff development which builds the skills of all constituents — teachers, parents, and community partners."

—Minnesota Arts and Education Partnership

Partner institutions learn and change.

Partners learn new skills and vocabularies as artists find themselves talking of student achievement and educators explain the power of creativity. In the best partnerships the participating schools and agencies are changed. The value of arts education becomes understood within schools, arts organizations, and civic partners. Policies and programs are affected. Senior leaders are involved. A partnership that is sensitive to a school district's educational agenda can have a role both in shaping and implementing it.

"Today, our school district would never initiate new arts programs, concepts, or projects without carefully seeking and recruiting partners to complement, augment, and enrich our efforts."

—Miami-Dade County Public Schools

Evaluation and documentation helps achieve partnership goals

Evolving partnerships with ambitious long-term goals such as school improvement sometimes fail to observe their progress over time. Effective partnerships measure their results with program evaluation and student assessment. Documented results, especially when published in respected periodicals, help sustain partner efforts, account to funders and secure additional support, and communicate successful strategies to other schools and communities.

"Reminding ourselves, our constituents and other collaborators of the history of our joint process and accomplishments has been an important factor in remaining committed to our goals and each other. ...Ensuring that everything we do is in service to our common goal — a complete and comprehensive arts education for all New Jersey students, has been the key to sustaining our collaboration. This has allowed us to change plans and devise new strategies mid-course."

—New Jersey Arts Create Excellent Schools Initiative (ACES)

Sustained partnerships create an infrastructure that supports community/school learning relations.

Collaborations can yield lasting impact when school systems are moved to hire and retain curriculum specialists and arts educators. Other infrastructure improvements include hiring educators within cultural organizations, creating alliances for arts education, arts education advocacy groups, professional associations of arts educators, etc.

> *"The Higher Education Collaborative provides a positive, working model of how to integrate effective arts in education strategies into the preparation of new teachers. It also provides further support for building strong links between colleges of education and K-12 schools, particularly as labs for new teacher training."*
>
> *—Lincoln Center Institute Higher Education Collaborative*

> *"Over the years, coupled with steady attention to involving school leaders in Consortium and Imagination Celebration activities, this has resulted in an increase of elementary art teachers in area schools."*
>
> *—Arts/Business/Education Consortium and Kennedy Center Imagination Celebration Colorado Springs*

Effective partnerships attract sustained funding.

The approaching conclusion of initial funding is a critical period for partnerships that intend to continue. Perhaps the most compelling evaluation of a collaborative venture is that school districts and often municipalities, foundations, and businesses value the results enough to invest more funding.

> *"Start [raising funds] early and build. Long-term partnerships require multi-year funding commitments. Secure these commitments by expanding the partnership to include other strategic alliances, particularly between the highest levels of school district leadership and other community-based organizations."*
>
> *—Charlotte-Mechklenburg Schools/Cultural Education Collaborative/Arts & Science Council Partnership*

Good partnerships require persistence and patience.

Understanding and trust take time to establish. Collaboration tasks compete with other responsibilities. First-time partners may discover that they have only learned to work well by the time their initial joint venture is concluded. The next time they build upon their shared experience and achieve more. Some of the most impressive results were achieved over years of collaborative work.

BEST COPY AVAILABLE

"Trust is not always easy and roles change, need to re-negotiated — each year is different from the next, can't assume you can do it the same way each year."

—New York Empire State Partnerships Project

"Patience — anything that is good a lasting time takes time to grow: commitment to change as a process not an event."

—Arts Plus Helena

"...whether formal or informal, partnership ...pays off. Kentucky's hard work over the past 15 years has yielded important progress in arts and education reform and we have learned that: persistence pays; there must be a broad coalition of like-minded individuals; friendship and respect are critical; and trust and understanding must be built to enable the letting go of egos to accomplish a larger goal."

—Kentucky's Arts in Learning Partnership

Key Questions:

What partners should be asking themselves 1st as they think about a new partnership... 2nd when they have decided to collaborate... 3rd as the partnership matures...

Effective partnerships evolve and mature over time. A sustained collaboration - whatever its stage of development - will be engaged in one or more of the following actions.

Exploring a shared need.
(E.g., identifying an educational need or opportunity, recruiting potential allies, discovering complementary interests that benefit student learning and the community)

Deciding to act in collaboration.
(E.g., planning or reviewing goals and objectives, developing and reviewing budgets, seeking funds, developing administrative systems)

Implementing the plan of collaborative action that benefits students.
(E.g., developing program components, training program staff, implementing program, publicizing program successes)

Evaluating the success of the joint venture and re-assessing the partnership itself.
(E.g., Reviewing evaluation results, assessing benefits to students and to partners, exploring next steps)

To improve the quality and impact of their actions, partners should ask themselves the key questions provided below.

This isn't an exact science-it's more of an art.
Planning built on a solid foundation of shared values and goals is a critical factor in the success of partnerships. Arts and education partnerships are however, creative, dynamic processes. They create relationships, new approaches, resources, and programs that did not exist before. Like other creative acts, active collaborations evolve unpredictably. The partners should be open to surprises.

Key Questions:

What partners should be asking themselves 1st as they think about a new partnership...

Do I need any help to:

Solve a problem? Schools and community organizations often seek help to solve problems. If the interests of potential partners are complementary, a productive collaboration may yield solutions.

Meet specific student or member needs? Educators may want to reach children who haven't responded well to non-creative approaches to learning or provide in-service teaching training.

Develop, influence, or implement a plan, policy or mandate? These could include state fine arts graduation requirements, standardized tests, or implementation of local school management.

Build better community relations? Partnership programs may inspire more parent involvement in the schools and contribute to safer neighborhoods.

Better use an available resource? Expert citizens may help classroom teachers develop curricula or community groups may use school facilities after hours.

Take advantage of an opportunity? Opportunities like millennia celebrations, major exhibitions, new community leadership all suggest collaborations.

What do I need?

A principal may need to help fulfill a curriculum requirement, an arts leader may want to better serve a specific population, or a superintendent might need to invest in teachers' professional development.

Who could help me?

Early planners of a collaborative initiative will seek out partners with complementary interests and resources. Be strategic about the order and timing of partner recruitment. Often a high-profile leader such as the superintendent of schools should be sought out first or it may make more sense to build grass-root support first.

How could I help them?

Consider what you might be willing to contribute to the collaborative effort? (i.e., funds, facilities, staff time, administrative services, supplies, etc.)

What are my limits to working with them?

Consider what constraints limit your capacity to give time or resources to the work of the partnership. Things like the need for release time for participating teachers, retiring leadership, downsizing, or a pending major initiative should be acknowledged to other partners.

Key Questions:

What partners should be asking themselves 2nd when they have decided to collaborate...

What are our shared goals?
Each partner may enter the venture for different reasons and may have various perceptions of the nature a problem to be solved and goals to be achieved. One of the earliest partnership tasks is to agree upon the reason for the partnership and shared goals. A partnership that advances each other's goals is more sustainable than one that creates new initiatives outside the partners' existing priorities.

Who are we trying to help?
This will ultimately be students, however the most direct and lasting impact may be upon the continuing professional development of classroom teachers and arts specialists. A project may also benefit artists, parents, and principals. Be strategic about the point of intervention. Be clear about who are the intended beneficiaries. They must be a central part of planning and their voices should be heard as programs are developed.

What are our specific objectives?
As you plan, convert a shared understanding of the problem into intended outcomes, then specific tasks.

Who will make fundamental decisions for the partnership?
The collaboration will have a core group of decision-makers informed by a larger circle of advisors. As partnership membership is often ill-defined, be clear about who is responsible for the initiative.

How much will this cost?
Costs and revenues are established in a written budget for the partnership or project. The budget forms a basis for the partnership agreement and sets funding targets. Budgeting will also determine the extent to which partner institutions will contribute their own resources. It is also essential to resolve how expenditures are approved and documented.

Where we will we get the funds?
Determine the likely sources of funds. If fundraising or government appropriations are required, the partnership must decide who will raise the required funds from what sources. Partners must be protected from fundraising on behalf of the partnership that limit individual partners' access to their own contributed funds. At this stage, partnership plans are usually modified to suit the feasibility of funding.

How will we operate?
Partnerships invariably change in response to success and setbacks. Plans seldom proceed exactly as

foreseen. It is necessary that the partners develop means for regular communication. Written agreements and periodic planning and evaluation meetings are critical. Some busy partners need the efficiencies of e-mail, fax, listservs, and web pages to facilitate communication. Partnerships that involve classroom teachers must plan for release time from teaching or critical participation of teachers will be missing. It is essential that teachers be valued and central participants in the planning.

How will we know if we are succeeding?

Establish measurable objectives and plan to gather evidence of the extent to which they are achieved.

Key Questions:

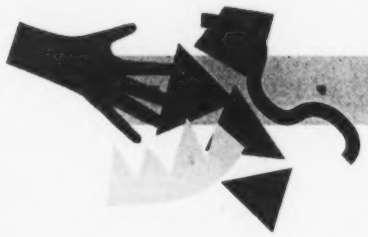
What partners should be asking themselves 3rd as the partnership matures...

How are we doing?
Informal evaluations as the project proceeds and more formal final evaluations are critical to help the partners learn if intended outcomes are being achieved. Progress reports satisfy funders' needs for accountability.

Do we need to:
Recruit new partners? Consider if the evolving collaboration needs new or additional resources, skills, or connections.

Adjust our projects? Most collaborative initiatives are frequently revised based on evidence of early successes or setbacks.

Revise our goals or objectives? If conditions change or evaluations indicate the need, the partners may respond by amending their intended results.



Resources

Web sites

Arts Education Partnership
http://aep-arts.org

Gaining the Arts Advantage
http://www.pcah.gov/gaa

ArtsEdge
http://artsedge.kennedy-center.org

ArtsEdNet
http://www.artsednet.getty.edu

School Improvement and the Arts

Goldberg, M. (1996) Arts and Learning: An Integrated Approach to Teaching and Learning in Multicultural and Multilingual Settings. New York: Longman

Remer, J. (1996) Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community. New York: American Council for the Arts

Remer, J. (1990) Changing Schools Through the Arts. New York: American Council for the Arts

Wilson, B. (1997) The Quiet Evolution, Changing the Face of Arts Education. Los Angeles, Getty Education Institute

Champions of Change: The Impact of the Arts on Learning (1999) President's Committee on the Arts and the Humanities/ 1100 Pennsylvania Avenue, NW, Suite 526 / Washington, D.C. 20506

Creative America (1997) President's Committee on the Arts and the Humanities / 1100 Pennsylvania Avenue, NW / Washington, D.C. 20506

Eloquent Evidence: Arts at the Core of Learning (1995) National Assembly of State Arts Agencies / 1029 Vermont Avenue, NW / Washington, D.C. 20005

Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education (1999) President's Committee on the Arts and the Humanities /1100 Pennsylvania Avenue, NW / Washington, D.C. 20506

Negotiation with Community

Cousins, E. and Rodgers, M., ed. (1995) Fieldwork: An Expeditionary Learning Outward Bound Reader. Virginia: New American Schools Development Corporation

Dreeszen, Craig. (1991) Intersections: Community Arts and Education Collaboration. Amherst: Arts Extension Service

Fisher, R. and Ury, W. (1991) Getting to Yes: Negotiating Agreement Without Giving In. New York: Penguin Books

Teaching Methods in Arts Partnership Classrooms

Blecher, S. and Jaffee, K. (1995) Weaving in the Arts. Portsmouth, NH: Heinemann

Cahan, S. and Kocur, Z (1996) Contemporary Art and Multicultural Education. New York: Routledge

Cohen, E. and Gainer, R. (1995) Art: Another Language for Learning. Portsmouth, NH: Heinemann

Daniels, H. and Bizar, M. (1998) Methods that Matter-Six Structures for Best Practice Classrooms. York, Maine: Stenhouse Publishers

Gallas, K. (1994) The Languages of Learning: How Children Talk, Write, Dance, Draw, and Sing Their Understanding of the World. New York: Teachers College Press

Hindley, J. (1996) In the Company of Children. York, Maine: Stenhouse Publishers

Hubbard, R. (1996) A Workshop of the Possible-Nurturing Children's Creative Development. York, Maine: Stenhouse Publishers

Partnerships

Examples of effective state and local partnerships are featured on the "Learning Partnerships" web site at http://aep-arts.org, in the "Partnerships" section. We will continue to add to this section arts education partnerships that are having an impact on policy and improving the quality of education for students. We welcome nominees and/or applications.

Partnerships wishing to be considered should prepare a brief report that includes the following:

Description

Who are the decision-making partners? How long have you worked together? Is your focus state or local education policy? What school district(s) and/or state do you serve? What are the principle sources of funding and funding amounts? Briefly, what is the essential work of the partnership?

Impact on Policy

What impact has your partnership had on arts education policy, i.e., standards, graduation requirements, assessments, curricular frameworks, funding, or other institutionalized improvements?

Student Learning

Can you cite evidence of improved student learning resulting from your partnership's efforts?

Partner Benefits

What benefits have there been for the partners?

Learning Partnerships

What have you learned about the partnership process that might benefit others? (This should be the focus of your report.)